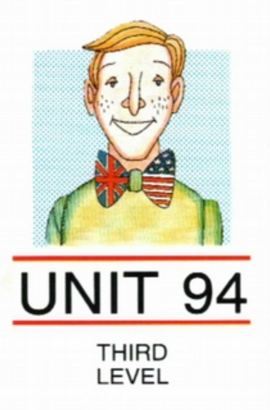
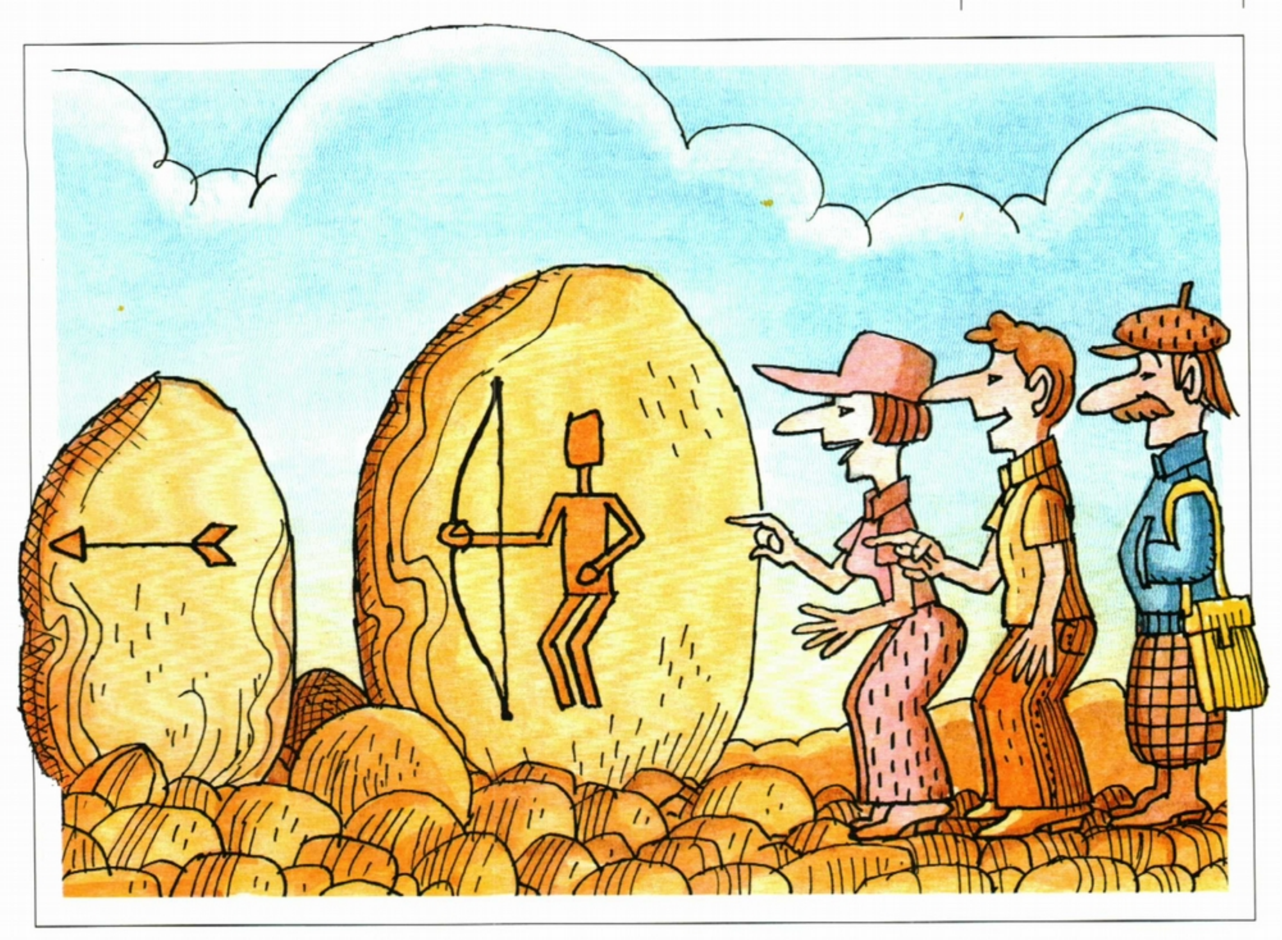
Encuentros entre amigos

La auténtica amistad debe cultivarse y renovarse constantemente, sin dejar que pequeñas incomprensiones o malos entendidos creen tensiones o, aun peor, arruinen irremediablemente una buena relación. Si se deja pasar el tiempo para evitar afrontar los problemas incipientes, puede ser más difícil y sin duda más embarazoso restablecer el contacto con los amigos, una vez pasada la irritación que ha sido causa del resentimiento. Es la lección que nos enseñan los protagonistas de esta Unidad, dos parejas que, por causa de una conversación escuchada casualmente y mal interpretada, se distancian, aunque cada una acabará casándose. Los cuatro volverán a encontrarse años más tarde, aclararán el equívoco y afianzarán la antigua amistad, pero en el ínterin la vida los habrá llevado por diferentes caminos. Y para evitar que usted incurra en equívocos lingüísticos, causados por una errónea colocación de determinadas palabras en la frase, el tema gramatical de esta Unidad es el llamado 'word order'. Finalmente, en la sección Reading le espera el memorable encuentro entre Robinson Crusoe y Viernes, protagonistas de la famosa novela de Daniel Defoe.



UNIT 94

THIRD LEVEL





Jamaica, la isla de los manantiales

Si la interpretación etimológica no es errada, el nombre de Jamaica deriva de 'xaymaca', que en la lengua de los indios arawak significa 'isla de los manantiales'. En todo caso, es probable que Jamaica hubiese permanecido como una joya natural del mar Caribe si acontecimientos históricos imprevisibles no hubieran agitado tan sereno escenario. Los primeros en llegar fueron los españoles (al mando de Diego Colón, hijo del gran descubridor), quienes exterminaron a los indios. Más tarde, Santiago (este era el nombre hispano de la isla) fue repoblada con esclavos africanos. Luego se convirtió en base de filibusteros, antes de pasar por fin a manos inglesas. Desde 1962 Jamaica es un estado independiente, aunque se integra en el ámbito de la Commonwealth. En las imágenes, Devon House, en Kingston, la capital, y el río Grande.



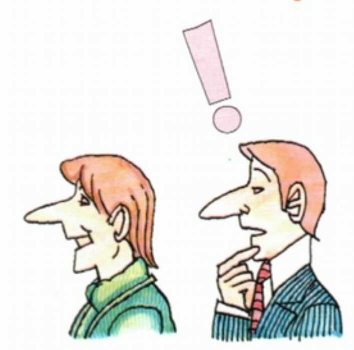
Caught in the act of courting



Tom, Ruth, Dick and Mary are four friends who left university a couple of years ago and are now making good progress at work. At the moment, Tom is going out with Ruth and Dick is going out with Mary, but, as you'll discover when you go through the dialogue, this situation isn't destined to last very long.

When we first meet them, they are at a birthday party which is being given by someone who works in the accounts department of the same company where Tom and Dick work. It's actually a rather boring party, because most of the people there are talking about what's happenning in the accounts department, and Dick and Mary, who are the first of our friends to arrive, are rather grateful when Tom and Ruth finally ring the doorbell. By the end of the evening, however, things have gone completely wrong, because on her way to the bathroom, Ruth has heard Tom and Mary in one of the bedrooms engaged in a really rather compromising conversation...

The first sentence of the dialogue actually brings to light one of the perennial problems of the English language, which is word order. In this case, there's a problem with the preposition at the end of the clause: **This must be the most boring party I've ever been to**. In fact, this is just one case in which word order in English is rather different from Spanish. To help you get over this problem, you'll discover that the GRAMMAR section of this Unit is devoted to most of the situattions in which word order is likely to cause you some problems.



There are also some adverbial phrases in the dialogue. The first is **for good**, which means **for ever**. Dick believes, then, that he is never going to come back from the USA. The second, **as a matter of fact**, is another way of saying **really**. And the last, **sort of**, is nothing but a very common and colloquial way of saying that something is partly true or partly the case, but does not fully describe the actual situation. In this case it stands for **rather**.

The Birthday Party

One fateful evening, Tom and Ruth arrive at a birthday party and meet their two best friends, Dick and Mary. As you go through this and the next dialogues, pay attention to the word order:

Hello, Tom. Hello, Ruth. Thank God you're here. This must be the most boring party I've ever been to. They've invited all the people from the firm's accounts department. All they talk about is wage levels and the strong pound. ___

Don't worry, Mary. We're here now. By the way, have you learnt your lines for 'The Norman Conquests' yet? ___

Nearly. You?

Oh, yes. I could give you a hand with yours, if you like. ___

Any news of that promotion, yet, Dick? ___

Oh, yes. They've offered me the job. Only problems is it means I'd have to go to the States. Probably for good. ___

Oh, no! That's a shame. Does this mean Burley Amateur Dramatics Society is going to lose its leading lady, Mary? ___

Well, it might do, Tom. We haven't really talked about it yet, have we, Dick? ___

But, Mary. What would we do without you? ___

Later, Ruth has to go to the bathroom, but while she's walking down the corridor, she hears some familiar voices from one of the rooms:

Where have those two disappeared to? ___

I've no idea. ___

Oh, well. Could you hold this for a moment, Dick? I've just got to go and powder my nosee. I'll only be a second. ___

Where did you say we were going? Hastings? Why did you choose Hastings? ___

Well... It looks sort of close on the map. ___

I'm not complaining. I mean, I'm sure Hastings is super. ___

Yes. As a matter of fact, I wasn't able to get a vacancy after all — not in Hastings. ___

Dick! Come here. ___

What's the problem? ___

It's Tom and Mary. I... I think they're planning to go away for a weekend together. Listen! ___

I stopped off in the village. Bought some new pyjamas. ___

Oh. Super. In my honour? ___

Yes. ___

Better than wearing the same ones you do with Ruth. ___

Well, I wouldn't have believed it if I hadn't heard it with my own ears. Oh, Mary. Come on, Ruth. Let's leave. I don't want to stay here and listen to this. It wouldn't solve anything if we interrupted them now, anyway. ___

You're right. Oh, Tom. Why did you have to do it? And with my best friend! ___

Come on, Ruth. I'll take you to the Duke of Wellington. We can talk about it there. ___

UNIT 94



This is the past calling

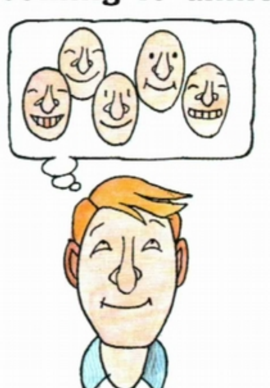
One day, Mary receives a phone call from someone she hasn't heard from in five years.

Burley 97482. ___
Hello? Is that Mary Fordham? ___
Yes... well, I used to bee. I'm Mary Daniels now. Who's this? ___
This is Ruth. Ruth Fellows. Don't you remember me? ___
Ruth! Oh, God, yes. I remember. So you married Dick? ___
Yes, that's right. How are you? ___
Well, I'm fine, I suppose. This is a bit of a surprise, though. I thought you went to the States. ___
We did. We're back for a couple of weeks and we thought we'd call you up. Look, Mary. I know everything went wrong between us four at that stupid party, but... well, it was five years ago, and Dick and I thought it would be nice to patch things up. What do you say? Why don't we meet somewhere? ___
Well, I don't know. You could come here, I suppose. Look, I tell you what... why don't you come for supper tomorrow evening? I'll have to talk to Tom about it first, of course, er... maybe you could call me back tomorrow... I'll have to break this to Tom gently, and I'm not sure if he's going to agree, to be honest. ___
Okay. Are you in tomorrow afternoon? ___
Yes. I'm in all day. ___

Later, Mary has to break the news to Tom, who, as you know, is now her husband:

Listen, Tom. Rather a strange thing happened today. ___
Oh? What was that? ___
Ruth phoned. You know... Ruth Briar. Or Ruth Fellows, as she now is. ___
Ruth? But I thought... ___
So did I. Apparently Ruth and Dick are married now. They're over here for a short holiday. Tom... they want to come and see us. I've invited them for supper tomorrow evening. But if you really don't want them to come, it's no problem. She's calling again tomorrow, and I can tell them to forget it. ___
Oh, no... God. Ruth Briar. Must be five years since we last saw them. That awful evening at the party... what made them disappear like that? ___
I don't know. Maybe they'd been planning it for some time. ___
But when I tried to see Dick at work, he refused to meet me. He wouldn't even answer my phone calls. All I wanted was an explanation. God knows I was entitled to it. Anyway, after a couple of days they sent him away for training, and that was the last I heard of him. ___
You don't still think about her, do you? ___
No. Well, occasionally, I suppose. Everything seemed to be going so well, and them... she just upped and left me. ___
Never mind. We've got each other now. ___
Yes. You're right. Perhaps it was all for the best. ___

Guess who's coming to dinner



After the disastrous events at the party, the friendship between Tom and Dick and Mary and Ruth breaks up. Dick and Ruth decide never to talk to the other two again and start going out with each other. A few days later, Dick goes on a special training course and then leaves for the States, taking Ruth with him. Tom and Mary also get together and end up getting married. But then, about five years later, Mary receives a phone call from her long-lost friend.

There is something that needs explaining about the beginning of this dialogue. When Ruth asks to speak to Mary Fordham, Mary replies **Yes... well, I used to be. I'm Mary Daniels now**. In England and America, when women get married, they take their husband's surname and no longer use their own, even when they're dealing with official bureaucracy, unlike in Spain.

There's rather an interesting use of the preposition **in** here, as well. Look at the way Ruth uses it in this sentence: **Are you in tomorrow afternoon?** Here, **in** is short for **at home**. There's a short way of saying **not at home**, as well; you can use the preposition **out: I'll be out all tomorrow afternoon, so you'll have to phone me in the morning**.

Let's have a look at the phrasal verbs that come up in the course of this dialogue. **To patch something up** with someone means **to be reconciled** with them. It's a metaphorical use of the word **patch**, a small piece of cloth used to mend a hole in a piece of clothing. When you **break something to someone**, you bring something to their attention, very often a piece of news. When Tom says **he was entitled** to an explanation, he means **he had the right** to have one. And when he says that Ruth **upped** and left him, he means she left him **suddenly**.

A tense present

Dick and Ruth have arrived at Tom and Mary's house for supper. Listen and repeat:

Hello, Dick. ___
Hello, Tom. How are you? Long time no see. ___
Yes. How long is it? ___
Five years. ___
Hello, Tom. ___
Hello, Ruth. Er... come in. Mary's just getting things ready. Can I take your coats? ___
Oh, yes. Here you are. ___
Hello, Ruth. ___
Hello, Mary. How are you? ___
Not too bad, I suppose. You're looking really good. ___
You too. ___
Oh, come on. I'm turning into an old drab. ___
Don't be silly. You look wonderful. ___
Hello, Mary. ___
Hello, Dick. Erm... would you like something to drink before supper? An aperitif or something? ___
Yes, that would be lovely. Just a little white wine for me, please. ___
Ruth? ___
Oh, I'll have the same. ___
Please, sit down... ___
You really have got a beautiful house. Edwardian, isn't it? ___
Yes, it is. ___
We dream about these things in the States, you know. ___
I hear things are going very well for you over there. ___
Oh, yes. I'm doing very well. ___
You're not in sales any more, though, are you? ___
No, no. I've been moved up to company secretary. ___
Really? ___
And you? How are things going at the old place? ___
Well, I'm not there any more, actually. I... moved to BBT about five years ago. ___
Ah. Five years ago. And... how are things there? ___
Oh, everything's going extremely well. The managing director's just made me the new European sales manager. Today, as a matter of fact. ___
Good. I'm really pleases for you. I mean that. ___
Do you... still do amateur dramatics? You were very keen on it... once. ___
Oh, yes, we do. We're doing Lady Windermere's Fan at the moment. You know... that play by Oscar Wilde. ___
Oh, yes. I remember. Mary was always so good at acting. She should have taken it up as a profession, in my opinion. ___
Yes... well... how are things going, darling? ___
Oh, I think we're just about ready. Why don't you show them into the dining room? ___
Okay. Would you like to come through? ___

I think we're just about ready

Ruth phones the next day to check that everything is okay for supper that evening, and finally the fatal hour arrives. For the first time in five years, our friends are back together again. This time, however, the atmosphere is quite different. In fact, everybody seems to be rather tense. And this isn't helped by the fact that it seems impossible to avoid mentioning what happened at that party...

From a linguistic point of view, the most interesting point in the dialogue is the use of the expression **just about: i think we're just about ready**. You've seen both **just** and **about** before, of course. But when they are used together they actually mean something quite different from either **just** or **about** used on their own: they mean **very nearly** or **almost**.

In the sentence that comes immediately after, there's a useful phrasal verb: **Why don't you show them into the dining room?** When you **show someone into** a room, you guide or direct them towards it.

To come through also looks like a phrasal verb, but it isn't, because in this case **through** is still being used as a preposition, but in a slightly different way from the one you're used to (**through** actually has eight or nine different meanings as a preposition; you might like to look them up in a dictionary). Here, it means **out of one place and into another**.

Finally, when the four friends are saying hello to each other, Mary uses a word which may leave you a little puzzled: **drab**. In reality, if you look closely at the context, you shoudn't have too much difficulty at discovering what it means. It's a rather old-fashioned way of saying **dull, untidy woman**. As you'll discover, this is certainly not what Dick thinks of her!



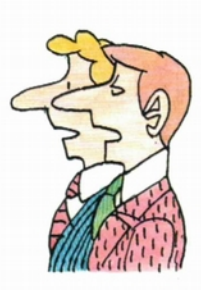


Bahamas, un trozo del Nuevo Mundo

En el lejano octubre de 1492, los hombres de Cristóbal Colón avistaron la isla de Guanahani, rebautizada por el almirante como San Salvador. Existen muchas probabilidades de que se tratara de la actual Watling, en el archipiélago coralino de las Bahamas. Si bien aquellos marinos lo desconocían, San Salvador era el primer trozo de un Nuevo Mundo que se ofrecía a la conquista europea. Actualmente, Bahamas es un estado de la Commonwealth famoso por su extraordinaria proyección turística. Está compuesto por unas treinta islas mayores y por innumerables islotes deshabitados. En las fotos, las costas de las islas de Great Abaco y de Great Exuma.



Well, I'll be a monkey's uncle!

As the evening progresses, the atmosphere continues to be tense. It's quite obvious that, sooner or later, someone is going to mention what happened at the evening of the party five years ago. In the event, it's Dick who brings it up. He tries to be as friendly as possible about the whole thing, but Tom, who is still under the illusion that his best friend ran away with his girlfriend, inevitably reacts quite angrily. Things continue in a rather confused manner until, finally, Mary realizes what actually happened and explains it to the others...

Among all the intrigue and the passion, you'll come across a couple of points worth noticing about the language the speakers use. The first is the verb **to rehearse**. You'll remember **rehearsal** from Unit 58, of course. This is what acting companies do when they practise a play before it is performed. Well, **to rehearse** is the verb it comes from. So when Tom and Mary **were rehearsing** their lines, they were practising them.

The expression **no hard feelings** is also new to you. You should know what **feelings** are by now; they're a person's sentiments. And **no** and **hard** are old friends, too. If you put them all together, you get this phrase, which is a way of asking someone to forgive you.

Finally, there are a couple of idiomatic expressions worth looking at. Tom comes up with the first one: **some friend you were!** This is actually quite a common way of using **some** in modern English. As you've probably guessed, it has a very negative sense; it means **no kind of** or **no... at all**, depending on the noun you use it with.

But Tom isn't the only one who has a good control of colloquial expressions. Look at the very last sentence of the dialogue, spoken by Dick: **Well, I'll be a monkey's uncle!** Now, Dick isn't related to any apes, of course (not even distantly), so it's fairly clear that this is an expression of great surprise. Or, rather, of very great surprise!



Rehearsing what happened

At last, Mary realizes what happened at the party five years ago:

Listen, Tom, before we left this evening Ruth made me promise not to talk about... you know... about that party... ___

Yes, well, that's all in the past now, isn't it? ___

Yes, yes. No hard feelings, of course. It's just that, well, I wanted to say that it seems silly not to see each other just because of what happened between you and Mary. I can understand it, after all... she's an attractive woman... ___

What do you mean, exactly, 'what happened between you and Mary'? If I remember correctly, you and Ruth were the ones who disappeared from the party... in your car... some friend you were! ___

Now, come on, Tom. I was there too, you know. I heard you talking about going on that weekend to Hastings together... you'd even bought a new pair of pyjamas... don't you remember? ___

But... there was nothing going on between Mary and me. We only got together after you and Ruth had flown off to the States. I always hoped... I don't know... that Ruth and I... ___

Of course! ___

I'm sorry? ___

The play! I don't believe it! ___

What do you mean, the play? ___

Tom. Don't you remember the play we were rehearsing with the Amateur Dramatics Society? It was in the same period that the party took place. You know, the famous party five years ago... ___

Oh, my God, you're right. That scene with Annie and Norman. ___

What's wrong with you two? Why are you smiling? I don't find it funny. ___

Now I understand. When you two heard Tom and me in the bedroom we weren't planning to go away together at all. We were rehearsing our lines! ___

Rehearsing your lines? ___

Yes. You see, that year we were doing a trilogy of plays called The Norman Conquests. I was playing Annie and Tom took the part of Norman. I wasn't al all sure of my lines, and as the party was so boring, I asked Tom if he would help me with the scene where the two characters are talking about going to Hastings for a weekend together! ___

Hang on. I've got the book here somewhere. I'll show you. Now where is it? Here you are. Look! ___

I stopped off in the village... Bought some new pyjamas... ___

So, you mean... ___

That's right. You thought Tom and I were planning a weekend when it was just the two characters in the play! ___

And when we heard you, we decided to leave you to yourselves. ___

And when we came out, we discovered that you and Ruth had left together... in your car... and a few days later we heard that you were going out with each other. ___

Well, I'll be a monkey's uncle! ___

UNIT 94

Bosom pals or acquaintances?

Everybody likes to have friends. But unfortunately not all friends are the same. There's usually one you like more than any of the others: your 'best friend'. Then there are those you get on with very well, and confide in: 'bosom friends' (or 'bosom pals' if you are in the US) and 'close friends'. Then there are those 'friends in higs places' or, to put it another way, 'friends at court': people who you're friendly with, not necessarily just because you like them (it may even be that you don't!), but because their influence (at work or in your social life) could be of some benefit to you. Others, perhaps, are more 'acquaintances' than friends.

But how can you really know if your friends are as true as you think they are? The answer usually arrives when you find yourself in trouble of some kind. Because, as they say in English, 'a friend in need is a friend indeed'. When you lose your job and can't keep up the same standard of living, for example, you may find that many of them just disappear: the're your 'fair weather friends'. Let's just hope that all of them don't vanish!





A conditional future?

Once you've gone throught this dialogue to work out the stress, the rhythm and the pronunciation, listen to it very carefully. Were you right? In the first part, Dick and Mary go into the kitchen to put the plates and glasses into the dishwasher:

Yes, it really is the most incredible story. You should write a play about this, you know, Mary.

Yes, I think I will. Anyway, I'd better get this stuff into the dishwasher.

I'll give you a hand, if you want. Now, Ruth, I'm going to leave you alone with Tom. You can do anything you want, but don't start rehearsing lines with him.

Don't worry, love. I won't.

Where do they go? Over here?

Yes. That'll be fine.

So everything was based on a mistake. Oh, Mary, Mary. All those plans I had...

Oh. What kind of plans did you have, Dick?

I think you know, don't you? I would never have gone to the States without you.

What's it like over there?

Oh, fun. You'd love it.

Mmm. I've often thought about going. For a holiday or something.

It's strange when you think about it, isn't it? There was never any real reason for us to split up in the first place. And now we both know that neither of us deliberately betrayed the other.

What are you trying to say, Dick?

Meanwhile, in the dining room:

So, do you like the States, then, Ruth?

Oh, it's really nice over there. Have you ever been?

No, Mary's always wanted to go, but for some reason we've just never had the time. It's strange, isn't it? The situation, I mean...

Yes, it is, I suppose. It's ironic. Nobody ever betrayed anybody else at all. It was just one of those tricks of fate.

Why did you leave with Dick that night?

I just couldn't bear the idea of opening the door and finding you with Mary. It would have hurt too much. So I left with Dick. We had a couple of drinks together at the Duke of Wellington. I cried my eyes out.

But why did you start going out with him afterwards? *You weren't obliged to.*

No, I know. But I wanted to make you feel bad.

You did that alright. I was heartbroken. I just couldn't believe that you would do such a thing. Anyway, now that we know neither of us deliberately hurt the other there's no real reason, I... I... mean...

Tom? What are you trying to say?

Talking about friendship

After Mary's explanation of how things really went during that fateful party, the atmosphere is of course much more relaxed between the two couples, and it seems that the old friendship has been re-established. So much so, that someone's thinking of reverting to their original role. While Dick is in the kitchen helping Mary put the plates into the dishwasher, in fact, he starts to wonder what life would be like if he had married her instead of Ruth. In the meantime, in the dining room, Tom is thinking what life would be like if he had married Ruth instead of Mary...

At this point of the course, you have learnt virtually everything there is to know about the pronunciation of English to allow you to speak it fairly well: where to put the stresses, how its rhythm works, the different ways os pronouncing the vowels, the intonation patterns to use, and so on. In this Unit and in Unit 95, you'll have the chance to put all of this into practice. Before you actually start listening to this dialogue, then, look through it carefully and see if you can work out where the stresses are goint to go, how the speakers are going to pronounce the various wovels, and what kind of intonation they are going to use. Then listen closely to the dialogue and check if you were right. Good luck!





Los turistas llegan en invierno

En las Bahamas, casi la mitad de la población está concentrada en la isla de New Providence, donde se halla la capital Nassau. La gran mayoría de sus habitantes desciende de esclavos negros, llevados a la fuerza a las islas desde su África natal para sustituir a la exterminada población indígena. La sorprendente belleza de estos lugares atrae todos los años a millones de turistas procedentes de todas partes del mundo, pero especialmente de Norteamérica. La estación en que hay mayor afluencia turística es la invernal. En la ilustración, una de las calles de Nassau durante las fiestas de Carnaval.

¿Eran sólo chanzas?

En el amor todo es posible: incluso un renacimiento apasionado después de muchos años, especialmente si la separación se produjo por una broma del destino, como ha ocurrido con las dos parejas que ha encontrado en las secciones anteriores. No obstante, Dick y Tom logran volver a la realidad convenciéndose del hecho de que aun un matrimonio surgido como consecuencia de un mal entendido puede fructificar en una unión sólida y duradera. Por lo tanto, cada pareja decide continuar por su propio camino, y los cuatro quedan como buenos amigos, aunque Ruth y Mary, en la primera conversación, descubren que sus maridos han considerado por un momento la hipótesis de volver atrás en el tiempo.

Todo parece bien encarrilado, cuando Dick va a Ginebra por motivos de trabajo. Por una coincidencia, también Tom se halla en la ciudad suiza, y por otra igualmente fortuita se encuentran una noche en un concierto sinfónico. No sólo le es familiar la voz que Dick oye en el patio de platea, sino que también le resultan familiares las chanzas que el incorregible Tom está gastando con una bella americana: exactamente las mismas que él escuchara en aquella fiesta aburrida de hace años y que tanto han influido en el curso de su vida...

Entre los vocablos que desconoce encontrará el verbo **to hint**, que significa 'aludir', y **to meet up**, donde la preposición **up** no agrega nada al significado original del verbo, pero le confiere un tono más informal. Esto vale también para **nothing much**, donde **much** hace que la expresión sea más coloquial.

TWO FOR THE PRICE OF ONE

- Mary! Hello. How are you? ___
- Fine. And you? ___
- Oh, not too bad, I suppose. ___
- Is Dick still away? ___
- Yes, he is. Since we came back to England he's been busier than ever. Tom's still away at the moment as well, isn't he? ___
- Yes, he is. He's in Geneva on some sales conference or other. ___
- Really? That's strange. Dick's in Geneva as well. ___
- *What a coincidence! Perhaps they'll meet up.* Anyway, Ruth, you must come round some time. You can help me learn my lines. ___
- Do you still have time to do amateur dramatics? Even with the children? ___
- Well, it isn't easy, but Mum gives me a hand with them, and that helps. Listen, what are you doing tomorrow? ___
- Oh, nothing much. ___
- Then why don't you come round? ___
- Yes, I'd love to. Listen, Mary, there's something I've been meaning to ask you. ___
- Oh? What's that? ___
- Do you remember that time we came to see you when we were on holiday from the States? You know, when we discovered what had really happened at that party... ___
- Yes. ___
- Did Dick... er... say anything to you that evening? ___
- What do you mean exactly? ___
- Look. I'll be honest. When I was alone with Tom *he said... well, he sort of hinted, I suppose...* that perhaps we could get back together again, now that we both knew we hadn't betrayed each other deliberately... ___
- The toad! ___
- Of course, I told him it was a ridiculous idea. I think that little trick fate played on us was probably for the best. I think I'm happier with Dick than I could ever have been with Tom. No offence intented, you understand. It's just a question of personalities. ___
- Oh, yes. I know what you mean. I said exactly the same thing to Dick. ___
- To Dick? ___
- Yes. When we were in the kitchen putting the stuff in the dishwasher he said more or less the same thing as Tom. ___
- The toad! ___
- Of course, I said it was a ridiculous idea... ___



*El **punk-look** de estas jóvenes londinenses habla bastante de su estilo de vida: ¿pero son **bosom pals** o sólo **fair weather friends**?*



Your best friend's in the bank

The volatile nature of human friendship has led some people to the conclusion that perhaps it's better not to rely on it at all. They say it's better to put your trust in something more tangible than friendship. Something that isn't even human.

Perhaps that's why so many people own dogs: after all, a dot is 'a man's best friend'. But the more cynical among us may look to more material things to rely on. Something, that is, that you can put in the bank! It may be, after all, that the canny Scotsman who wrote in his national newpaper 'If you have £ 5 in one pocket and £ 5 in the other, you are between two of the best friends you will ever have' wasn't far from the truth. And the famous writer Muriel Spark, in her book 'Memento Mori', said more or less the same thing: 'Your best friend is your pocket'.

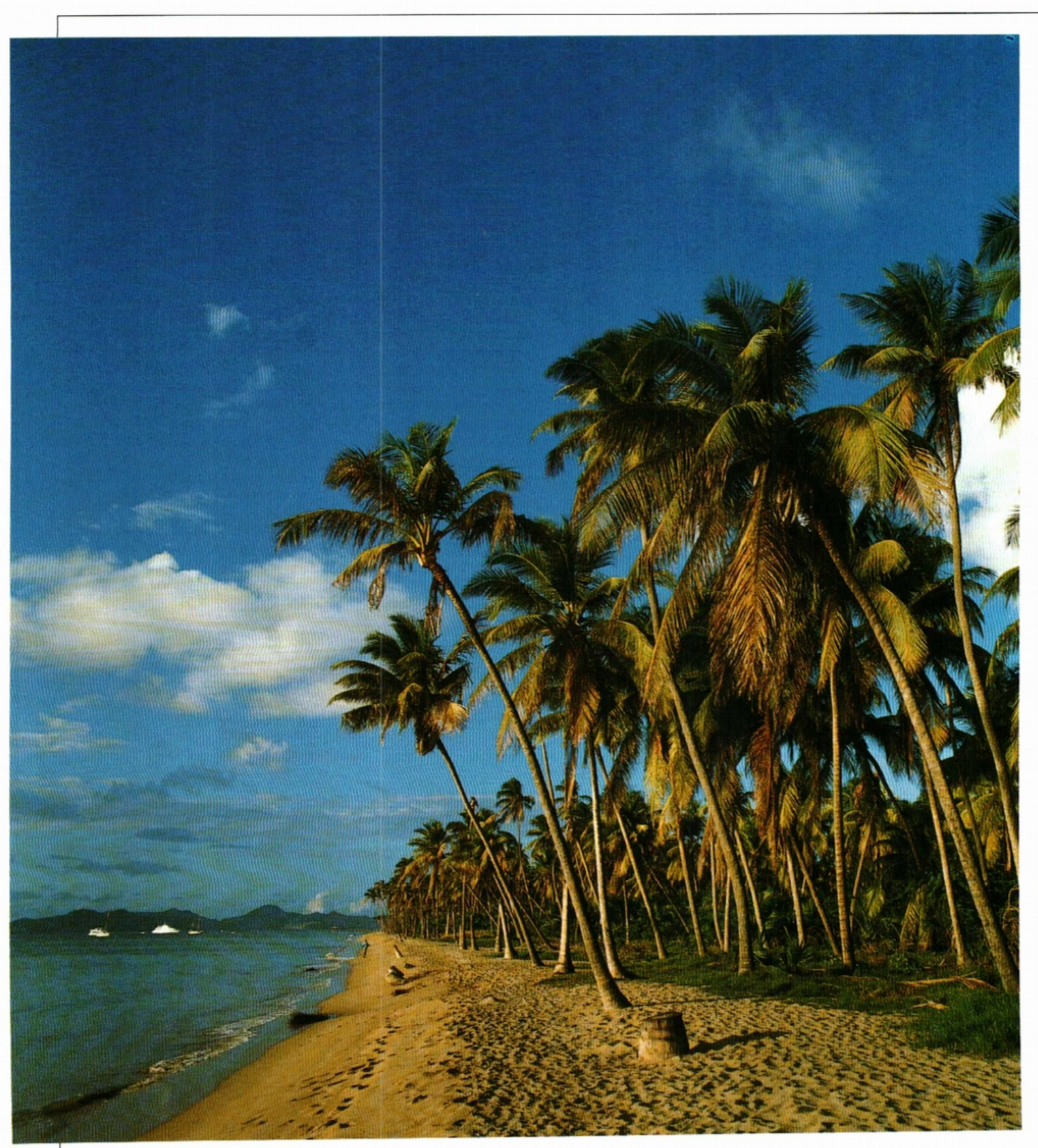
Probably the most famous statement of this king of belief, though, appeared in the 1949 musical comedy 'Gentlemen Prefer Blondes', which then became an enormously successful film. Who can forget the gorgeous Marilyn Monroe as she sang 'Men grow cold as girls grow old, and we all lose our charms in the end. But square cut or pear-shaped these rock don't lose their shape — diamonds are a girl's best friend'?

And a few years later, the witty American actress Zsa Zsa Gabor (who, by the way, was also famous for her extensive jewellery collection) added a little moral to these lines: 'Diamonds are a girl's best friend, and a dog is a man's best friend. Now you know which sex is smarter!'.



THE RITE OF SPRING

~ **Do you like it, Celeste? ___**
~ **Mmm. I think Stravinsky is really good. ___**
~ **Yes, and I really like this conductor. He's very good. Listen... er... did you manage to get the weekend off? ___**
~ **Yes, I did. By the way, where did you say we were going? Aosta? Why did you choose Aosta? ___**
~ **Well, it looks sort of close on the map. ___**
~ **I'm not complaining. I mean. I'm sure Aosta is super. ___**
~ **Yes. As a matter of fact, I wasn't able to get a vacancy after all — not in Aosta. ___**
~ **Oh. ___**
~ **It's summer, you see. _____**
~ **Yes. I've noticed. ___**
~ **I stopped off in the town centre. Bought some new pyjamas. ___**
~ **Oh. Super. In my honour? ___**
~ **Yes. ___**
~ **Better than wearing the same ones you do with Mary. ___**
~ **Excuse me, Tom, but don't I recognise those lines from somewhere? Are you rehearsing this time as well? ___**



Nevis y St. Christopher, una bella pareja

Esta larguísima playa desierta, bordeada por un bosque de palmeras, se halla en Nevis, la isla de las Pequeñas Antillas que —junto a St. Christopher y otras islas menores— constituye un estado federal miembro de la Commonwealth. St. Christopher, conocida también como St. Kitts, se convirtió en 1623 en la primera colonia inglesa en las Indias Occidentales. La economía local aún se basa principalmente en la agricultura y en particular en el cultivo de la caña de azúcar. Sin embargo, la reciente activación de nuevas líneas aéreas que conectan la isla con Estados Unidos, está contribuyendo al desarrollo del turismo, un aporte cada vez más importante en su balanza comercial.

¿Y si en esta frase pusiésemos un poco de orden?

El orden de las palabras en la frase

En inglés la secuencia de los vocablos que componen la frase tiene una importancia particular, dado que condiciona notablemente el significado de lo que se quiere comunicar. La posición de las diferentes partes de la oración dentro de la frase, sigue unas reglas, que ya han sido tratadas anteriormente. No obstante, como a menudo se ha puntualizado, estas reglas presentan varias excepciones, constituidas, por ejemplo, por la inversión del sujeto con el verbo (Unidad 79) o bien por el desplazamiento de una parte de la frase al comienzo, con fin enfático (Unidad 61), o también al final de la frase. La estructura fundamental de una frase en la forma afirmativa consta de sujeto y verbo, seguidos eventualmente por varios complementos, generalmente en este orden: objeto directo, indirecto, complemento de modo, de lugar, de tiempo. Observe el ejemplo:

Tom gave the book back to Dick in a secretive way at work yesterday.

En cambio, después de los verbos de movimiento, el orden es el siguiente: complemento de lugar, de modo, de tiempo:

She rushes to work in a hurry every morning.

Los adjetivos. El orden que siguen las diferentes clases de adjetivos delante de un sustantivo ya ha sido tratado en la Unidad 79. He aquí un resumen: color, procedencia, material, fin. Las otras categorías de adjetivos aparecen normalmente antes de los que indican el color:

It was a beautiful black French silk night dress.

Los adverbios. Como ya ha sido expuesto en la Unidad 61, las posiciones que los adverbios pueden ocupar en una frase son tres. Al inicio aparecen normalmente los **viewpoint adverbs**, es decir los adverbios que especifican el punto de vista de quien habla o escribe:

Apparently, Ruth and Dick are married now.

En la última posición, es decir al final de la frase, aparecen normalmente los adverbios de lugar, modo y tiempo:

She's meeting Tom right here.
I'll have to break the news to Dick gently.
You'd better go and pick up Harry now.

Los adverbios de frecuencia a menudo ocupan la posición intermedia dentro de la frase, después del verbo **to be**, antes de cualquier otro verbo principal y, si el verbo es compuesto, entre el auxiliar (o el modal) y el verbo principal:

I frequently think of you.
I was often moved by his words.
I've always admired Sheila's courage.

Más raramente estos adverbios pueden hallarse al comienzo o al final de la frase, particularmente cuando se los quiere subrayar:

Occasionally he saw her on the bus going to work.
He goes to the cinema sometimes.

El artículo. Tanto el artículo determinado como el indeterminado preceden siempre al sustantivo y a los adjetivos a los que se refieren. Pero en presencia de los adverbios **so**, **as**, **too** y **how** es posible la construcción con el adjetivo que precede al artículo:

The course in the USA was too good an opportunity to miss.
How good an actress is your wife? We need a leading lady.

En presencia de un adjetivo, los adverbios **quite** y **rather** pueden tanto preceder como seguir al artículo indeterminado:

It was quite a boring party.
It was a quite boring party.
She has rather a nice voice.
She has a rather nice voice.

Las preposiciones. La preposición se ubica al final de la frase en los siguientes casos: en las frases interrogativas introducidas por las **question words**, en las oraciones pasivas, en las subordinadas relativas y en las relativas implícitas introducidas por infinitivo:

How long have you got to stay in the States for?
That's the first company she was contacted by.
This must be the most boring party I've ever been to.
Chicago is a very interesting place to live in.

Complementos directos e indirectos. Muchos verbos pueden ir seguidos por un objeto directo y por uno indirecto en la misma oración. Si el objeto directo ocupa la posición final, el indirecto debe ir inmediatamente después del verbo, sin otras preposiciones:

We gave Ruth the script of the play.
Dick bought her some flowers.

En cambio, si el objeto directo sigue inmediatamente al verbo, el indirecto tiene que ser introducido por una preposición (generalmente **to** o **for**). Esta última construcción normalmente es utilizada cuando el objeto directo es más breve que el indirecto (cuando está constituido por un pronombre, por ejemplo):

This is the script. Show it to your husband.
Dick bought some flowers for his friend's wife.

En el caso en que ambos objetos estén constituidos por pronombres, normalmente es el objeto directo el que sigue inmediatamente al verbo:

When Mary found the passage of the play she read it to us.



En esta sección ha aprendido:

- orden de las palabras en la frase: posición de adjetivos, adverbios, artículos, preposiciones, complementos directos e indirectos.

UNIT 94

Un encuentro en viernes

El nombre de Alexander Selkirk es quizá intrascendente para la mayoría, pero las desventuras de este marino escocés son ampliamente conocidas gracias a un clásico de la literatura inglesa que se ha basado en ellas. Se trata de **'The Life and Strange Surprizing Adventures of Robinson Crusoe'**, del periodista, ensayista y escritor Daniel Defoe (1660-1731).

Como único sobreviviente de un naufragio, Selkirk llegó a Juan Fernández, una isla desierta muy alejada de la costa de Chile, donde permaneció durante seis años. Después del salvamento que lo condujo nuevamente a Inglaterra, su historia fue narrada por todos los periódicos de la época. Defoe quedó fuertemente impresionado por la experiencia del marino y la reelaboró, modificando radicalmente la ambientación y agregando detalles y reflexiones de índole moral. El tema épico del naufragio en una isla desierta se prestaba muy bien para reflejar el optimismo del autor y su fe en la divina providencia y en el espíritu de iniciativa del hombre en las circunstancias más adversas.

La novela de Defoe, publicada en 1719 con un enorme éxito, describe el naufragio en el que todos los compañeros de Robinson hallan la muerte, el desembarco en la isla (identificada como Tobago, en las proximidades de Trinidad), y luego la larga historia de cómo el náufrago logra crear poco a poco en torno a él las condiciones necesarias para la vida, con sólo el auxilio de las escasas provisiones y de los pocos utensilios recuperados de los restos de la nave. Tras el memorable descubrimiento de una huella humana en la isla, que creía desha-

The poor savage who fled, but had stopp'd[1], though he saw both his enemies fallen and kill'd, as he thought, yet was so frighted[2] with the fire and noise of my piece[3], that he stood stock still[4], and neither came forward or went backward, tho' he seem'd rather inclin'd[5] to fly still than to come on[6]; I hollow'd[7] again to him, and made signs to come forward, which he easily understood, and came a little way[8], then stopp'd again, and then a little further, and stopp'd again, and I cou'd then perceive that he stood trembling[9], as if he had been taken prisoner, and had just been to be kill'd[10], as his two enemies were. I beckon'd him[11] again to come to me, and gave him all the signs of encouragement that I could think of, and he came nearer and nearer, kneeling down[12] every ten or twelve steps[13] in token of acknowledgment[14] for my saving his life. I smil'd at him, and look'd pleasantly[15], and beckon'd to him to come still nearer; at length[16] he came close to me, and then he kneel'd down again, kiss'd the ground, and laid his head upon the ground, and taking me by the foot[17], set[18] my foot upon his head; this it seems was in token of swearing[19] to be my slave for ever; I took him up[20], and made much of him[21], and encourag'd him all I could[22]. But there was more work to do yet[23], for I perceived the savage who I knock'd down[24] was not kill'd, but stunn'd with the blow[25], and began to come to himself[26]; so I pointed to him[27], and showing him the savage, that he was not dead; upon this[28] he spoke some words to me, and though I could not understand them, yet[29] I thought they were pleasant to hear, for they were the first sound of a man's voice that I had heard, my own excepted[30], for above twenty five years. But there was no time for such reflections[31] now; the savage who was knock'd down recover'd himself so far as to sit up[32] upon the ground, and I perceived that my savage began to be afraid; but when I saw that, I presented my other piece at the man, as if I would shoot him; upon this my savage, for so I call him now, made a motion[33] to me to lend him my sword, which hung

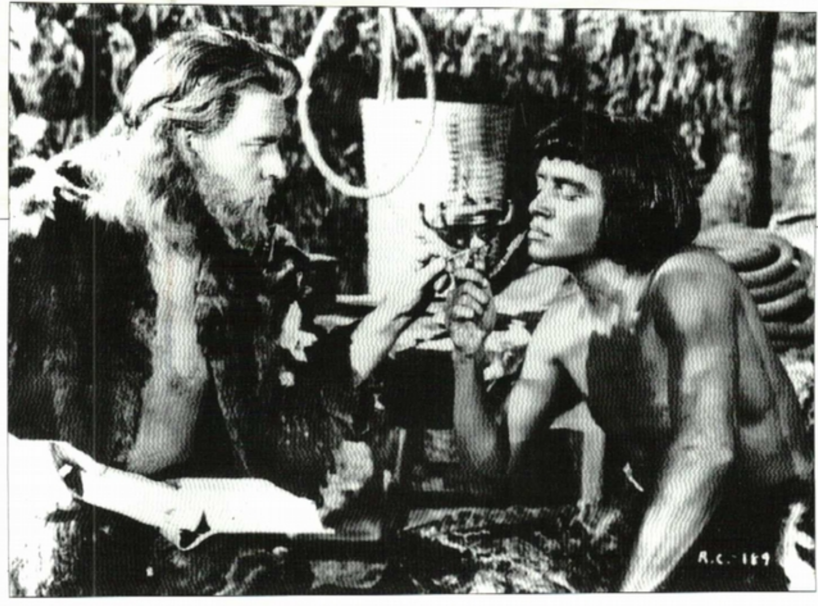
1. **Who fled, but had stopp'd:** que había escapado, pero que luego se detuvo. Observe la contracción de **stopped**. Esta práctica estaba muy difundida a principios del siglo XVIII, ya que el inglés de la época aún no tenía reglas ortográficas precisas. A lo largo del texto encontrará otros ejemplos de contracciones similares.
2. **Frighted:** asustado. Se trata de la forma arcaica de **frightened**.
3. **Piece:** arma de fuego.
4. **That he stood stock still:** que permaneció inmóvil.
5. **Tho' he seem'd rather inclin'd:** si bien parecía bastante propenso. Repare en las contracciones de **though**, **seemed** e **inclined**.
6. **To fly still than to come on:** a huir nuevamente más que a avanzar.
7. **I hollow'd:** grité. Es la contracción de **hallowed**.
8. **Came a little way:** avanzó un poco.
9. **I cou'd then perceive that he stood trembling:** entonces me di cuenta de que estaba temblando. Repare en la contracción de **could**.
10. **Had just been to be kill'd:** había estado a punto de ser muerto.
11. **I beckon'd him:** lo invité con una señal. **Beckoned** está contraído.
12. **Kneeling down:** arrodillándose.
13. **Steps:** pasos.
14. **In token of acknowledgment:** como muestra de reconocimiento.
15. **Pleasantly:** afablemente.
16. **At length:** finalmente.
17. **Taking me by the foot:** aferrándome por el pie.
18. **Set:** puso.
19. **Swearing:** juramento.
20. **I took him up:** lo alcé.
21. **Made much of him:** le manifesté toda mi amistad.
22. **Encourag'd him all I could:** hice todo lo posible para animarlo. He aquí otra contracción.
23. **But there was more work to do yet:** pero aún había mucho trabajo por hacer.
24. **For I perceived the savage who I knock'd down:** ya que me di cuenta que el salvaje que había golpeado.
25. **Stunn'd with the blow:** aturdido por el golpe.
26. **To come to himself:** a volver en sí.
27. **I pointed to him:** le hice notar indicando.
28. **Upon this:** entonces.
29. **Yet:** sin embargo.
30. **My own excepted:** excepto la mía.
31. **Such reflections:** tales reflexiones.
32. **So far as to sit up:** hasta el punto de sentarse.
33. **Motion:** gesto.
34. **Hung naked:** estaba colgada desnuda, es decir sin funda.

bitada, se produce el encuentro con el salvaje a quien Robinson dará el nombre de Viernes, y finalmente la repatriación a bordo de una nave inglesa, después de que Robinson y Viernes ayuden al capitán de ésta a sofocar un motín de su tripulación.

El fragmento que leerá corresponde a un momento crucial de la historia, el del encuentro entre Robinson y Viernes. Tras veintiocho años de vida solitaria en la isla, Robinson ve atracar algunas embarcaciones con salvajes a bordo que hacen descender a dos prisioneros para matarlos. Pero uno de los dos logra escapar y corre hacia el lugar donde se halla Robinson. Dos salvajes lo persiguen y Robinson interviene disparándoles, salvando la vida del fugitivo, destinado a ser su compañero inseparable.



naked[34] in a belt by my side; so I did: he no sooner had it, but[35] he runs to his enemy, and at one blow cut off his head as cleaverly[36], no executioner[37] in Germany could have done it sooner or better; which I thought very strange, for one who I had reason to believe never saw a sword in his life before, except their own wooden swords; however, it seems, as I learn'd afterwards, they make their wooden swords so sharp[38], so heavy, and the wood is so hard, that they will cut off heads even with them, ay and arms[39], and that at one blow too; when he had done this, he comes laughing to me in sign of triumph[40], and brought me the sword again, and with abundance of gestures[41] which I did not understand, laid it down with the head of the savage that he had kill'd, just before me[42].



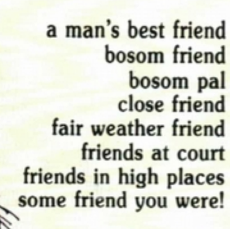
En la página anterior, un retrato de Daniel Defoe. Al lado, Robinson enseña a leer a Viernes en una escena de la película rodada en 1952 por Luis Buñuel. En la imagen superior, Robinson explorando la isla.

35. **No sooner... but:** apenas.
36. **Cleaverly:** hábilmente. Es la forma arcaica de **cleverly**.
37. **No executioner:** ningún verdugo.
38. **Sharp:** afiladas.
39. **Ay and arms:** y hasta brazos. **Ay** es la forma arcaica de **yes**, usada en este caso para subrayar.
40. **In sign of triumph:** en señal de triunfo.
41. **Abundance of gestures:** abundancia de gestos.
42. **Just before me:** precisamente delante de mí. El término **before** no tiene solamente valor temporal, sino también espacial, con el significado de 'delante', 'adelante', 'enfrente'.



acquaintance	conocido
after all	después de todo, a pesar de todo
alone	solo
amateur dramatics	arte dramático para aficionados
belief	convicción
benefit	beneficio, utilidad
(to) betray	traicionar
canny	prudente, cauto
compromising	comprometedor
courting	cortejo, galanteo
deliberately	deliberadamente
devoted	dedicado
disastrous	desastroso
drab	monótono
engaged	comprometido, ocupado
fatal	fatal
fateful	fatídico
for good	para siempre
friendship	amistad
gently	con delicadeza
(to) get over	lograr, superar
(to) hind	mencionar
in	en casa
in any case	en todo caso, de todos modos
influenza	gripe
in passing	de paso
in the event	de hecho
just about	casi
(to) meet up	encontrarse
nothing much	nada
out	fuera de casa
patch	remiendo
perennial	perenne
(to) re-establish	restablecer
(to) rehearse	ensayar, probar
(to) revert	volver
rocks	diamantes (USA)
(to) smuggle	hacer contrabando
sort of	bastante
square cut	corte limpio
super	estupendo, maravilloso
tangible	tangible
tense	tenso
training course	curso de entrenamiento, adiestramiento
trick of fate	broma del destino
true	leal
unlike	a diferencia de
(to) up and leave	levantarse e irse
vacancy	lugar libre
(to) vanish	desvanecerse, disiparse
volatile	voluble, inconstante
wage levels	nivel de los salarios
witty	gracioso

Amigos del alma



a friend in need is a friend indeed	a un verdadero amigo se lo reconoce en los momentos difíciles
a man's best friend	el mejor amigo del hombre
bosom friend	amigo del alma
bosom pal	amigo del alma
close friend	amigo íntimo
fair weather friend	amigo en los buenos momentos
friends at court	amigos influyentes
friends in high places	amigos influyentes
some friend you were!	¡vaya amigo fuiste! (peyorativo)

Synonyms and antonyms

El adjetivo **alone**, *que ha encontrado en esta Unidad, tiene varios matices de significado según el contexto. En algunos casos puede tener connotaciones negativas:* ***She is all alone since her best friend died****; en otros, positivas:* ***I like living alone****. Además, también puede ser empleado con sentido 'neutro':* ***When I'm alone at home, I like to watch films on TV.***

En cambio, **lone**, *en general, da la idea de una soledad que pesa, como sus sinónimos* **solitary**, **lonely** *y, particularmente en los Estados Unidos,* **lonesome**: ***He lives a very solitary life; She feels very lonely when her friends leave; Why don't you come and see me? I'm feeling really lonesome.***

Para describir una soledad casi insoportable, los adjetivos adecuados son **forlorn** *y* **desolate**: ***Maisie was extremely forlorn when her best friend moved to America; Her husband's death left her desolate.***

Los adjetivos **lone, solitary** *y* **lonely** *pueden ser utilizados no sólo para las personas sino también con referencia a las cosas. Los dos primeros términos subrayan la unicidad del objeto en cuestión:* ***In the garden there was a lone tree; There as a solitary house high on the hill.*** *En cambio,* **lonely** *da la idea de un lugar aislado y lejano, fuera del mundo:* ***She lived on a lonely farm miles away from the nearest town; My best friend, Heathcliff, lived in a lonely house up on the moors.***

Sin rencor

as a matter of fact	en verdad
(to) be entitled to something	tener derecho a algo
(to) be obliged to do something	estar obligados a hacer algo
(to) break something to someone	comunicar algo a alguien
(to) bring to light	sacar a la luz
(to) cry one's eyes out	llorar todas las lágrimas, llorar como un manantial
I'll be a monkey's uncle	¿quién lo habría dicho?
(to) leave someone to themselves	dejar a alguien solo
no hard feelings	sin rencor
(to) patch something up	arreglar un problema, reconciliarse
(to) powder one's nose	empolvarse la nariz
(to) put something into practice	poner algo en práctica
(to) show someone into somewhere	acomodar a alguien en una habitación
that's a shame	qué lástima
the whole thing	todo el asunto





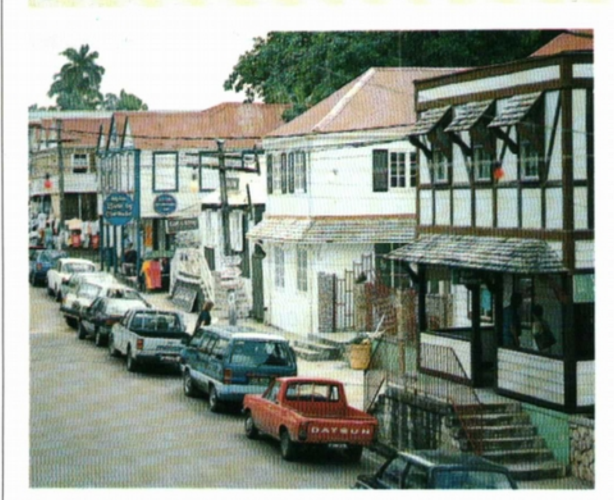


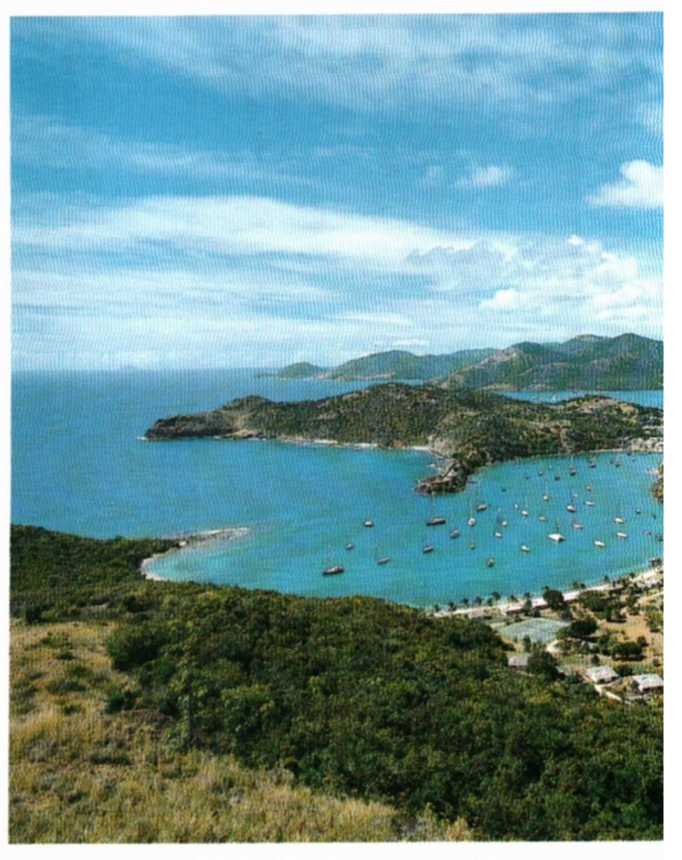
Estar a barlovento o a sotavento

Las islas de las Pequeñas Antillas se dividen tradicionalmente en dos sectores: las islas de Sotavento (Leeward Islands) en el norte, y las de Barlovento (Windward Islands) en el sur. La isla de Saint Lucia forma parte de estas últimas. Es una ex colonia británica que ha sufrido un destino similar al de muchas de sus hermanas vecinas: en la actualidad, debe afrontar los efectos del desempleo y de la emigración hacia Norteamérica. Sin embargo, es posible que la reciente valorización turística de sus bellezas naturales cambie esa negativa tendencia económica. En las imágenes, la costa de Saint Lucia y una pequeña erupción sulfurosa que testimonia el origen volcánico de la isla.



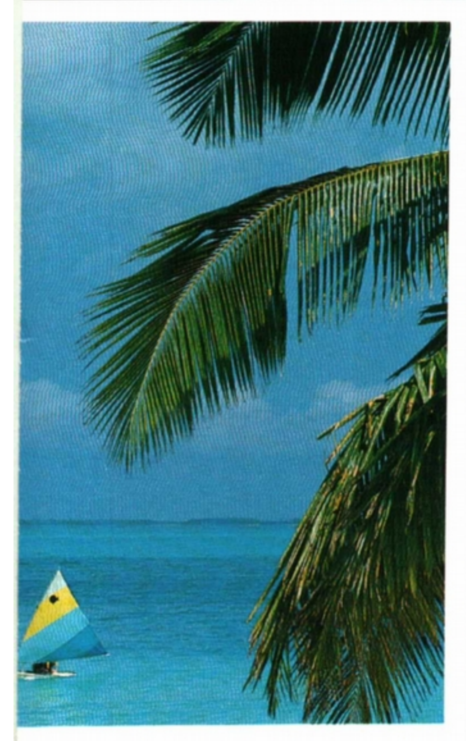


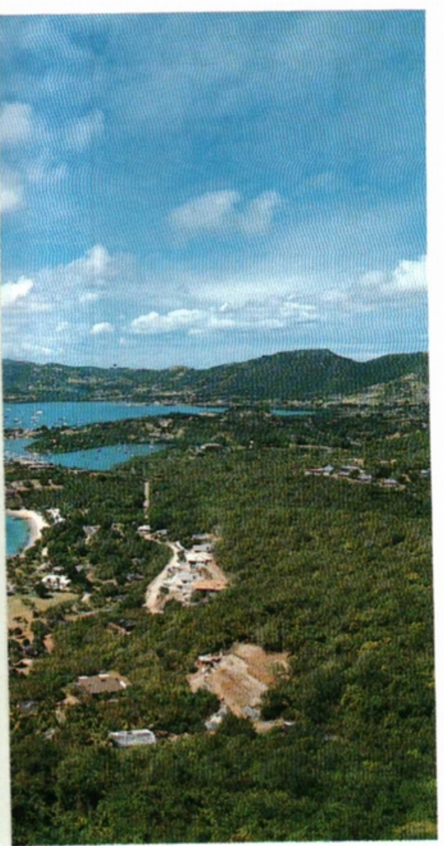




Una mezcla de idiomas

Las particulares vicisitudes coloniales del archipiélago caribeño de las Antillas, han determinado una singular fisonomía étnica, cultural y lingüística. Ningún descendiente de las poblaciones indígenas ha sobrevivido al impacto del encuentro con los europeos. En compensación, pueblos de origen africano han dejado una huella decisiva. Si bien fueron convertidos al cristianismo, conservan casi intactas muchas tradiciones y ritos originarios del golfo de Guinea. Hasta las lenguas europeas, el español, el francés y el inglés, han sufrido en sus labios notables alteraciones, dando vida a las formas híbridas que son las lenguas criollas. En las imágenes, diversas vistas de Antigua, en las islas de las Pequeñas Antillas.





Exercise 1

Este ejercicio es un dictado tomado de la sección READING. Escuche toda la grabación, luego vuelva a escucharla y transcriba el fragmento aparte. Después compruebe lo que ha escrito con el texto que figura en las soluciones.

Exercise 2

Complete las frases añadiendo en los espacios vacíos algunos términos y expresiones contenidos en esta Unidad.

a) **When Bill left Mary, she _____ all night.**
b) **He gets all the best jobs. That's because he's got friends _____ .**
c) **Let's just forget about the whole thing. What do you say? _____ ?**
d) **Will you excuse me a second? I'm just going to _____ my nose.**
e) **James ran off with his best friend's wife. Well, I'll be _____ .**
f) **He's one of those _____ . As soon as something goes wrong and you need some help, he vanishes.**
g) **Why don't you just shake hands and make up? He was your best friend, _____ .**
h) **_____ , he isn't my best friend; he's my worst enemy!**
i) **Dinner's _____ ready, you three.**

Exercise 3

Añada la preposición correcta en las siguientes frases:

a) **I hope our friendship never breaks _____ .**
b) **If I were you, I would just patch the whole thing _____ .**
c) **As a matter _____ fact, Marion is my best friend.**
d) **I cried my eyes _____ all night.**
e) **Don't you think I'm entitled _____ an explanation?**
f) **I need to stop _____ in town to buy something.**
g) **Why don't we just leave them _____ themselves and go to the Duke of Wellington for a drink?**
h) **Could you show them _____ the living room, dear?**
i) **Before we put this plan _____ practice, we'll have to make sure nobody knows what we're doing.**

Exercise 4

Sitúe las palabras en el orden correcto a fin de formar frases que tengan sentido:

a) **the/idea/quite/was/good/a/going /States/to**
b) **had/Mary/realised/happened/what /suddenly**
c) **left/him/never/Tom/Ruth/why /understood/had**
d) **in/Tom/Dick/met/Geneva/yesterday**
e) **Manchester/get/easy/it/is/how/to/to/?**
f) **Television/turn/we/don't/why/on /the/?**
g) **Ruth/Mary/invitation/they/to/sent /an/and**
h) **Tom/Dick/sent/an/they/and /invitation**
i) **friend/you/some/were/!**
j) **to/two/those/have/disappeared /where/?**

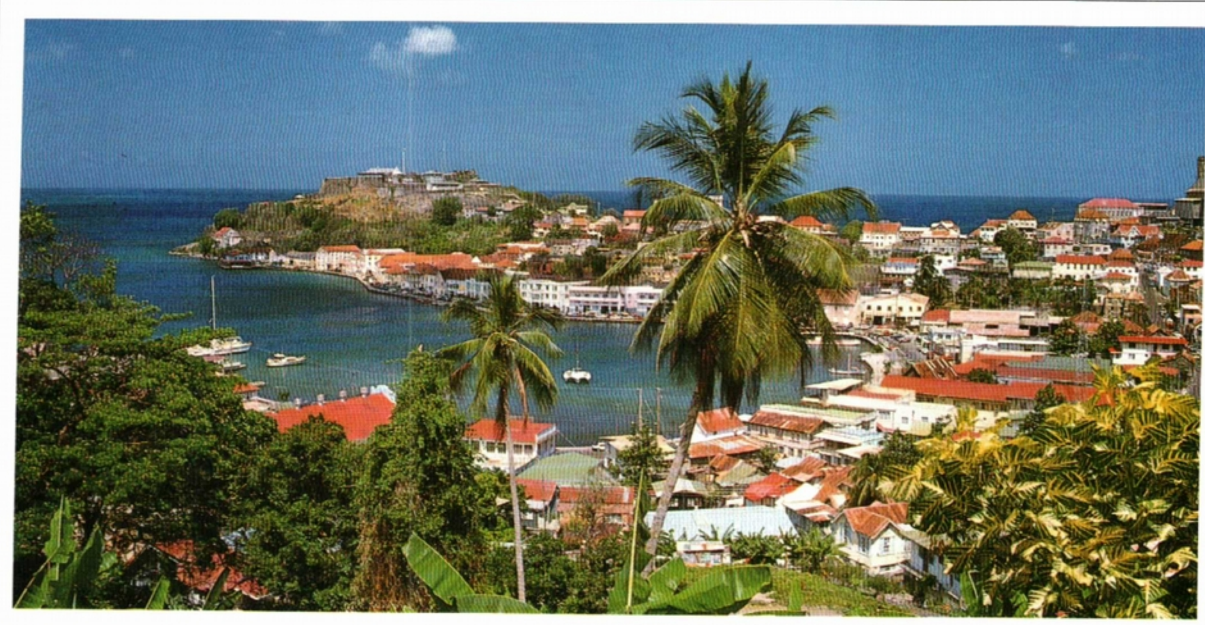
SOLUCIÓN DE LOS EJERCICIOS

Exercise 1
He aquí el texto del dictado: **I beckon'd him again to come to me, and gave him all the signs of encouragement that I could think of, and he came nearer and nearer, kneeling down every ten or twelve steps in token of acknowledgment for my saving his life. I smil'd at him, and look'd pleasantly, and beckon'd to him to come still nearer; at length he came close to me, and then he kneel'd down again, kiss'd the ground, and laid his head upon the ground, and taking me by the foot, set my foot upon his head; this it seems was in token of swearing to be my slave for ever; I took him up, and made much of him, and encourag'd him all I could.**

Exercise 2
a) **cried her eyes out.** b) **in high places** o **at court.** c) **No hard feelings.** d) **powder.** e) **a monkey's uncle.** f) **fair weather friends.** g) **after all.** h) **As a matter of fact.** i) **just about.**

Exercise 3
a) **up.** b) **up.** c) **of.** d) **out.** e) **to.** f) **off.** g) **to.** h) **into.** i) **into.**

Exercise 4
a) **Going to the States was quite a good idea** o **going to the States was a quite good idea.** b) **Suddenly, Mary realised what had happened** o **Mary suddenly realised what had happened.** c) **Toom never understood why Ruth had left him.** d) **Yesterday Dick met Tom in Geneva** o **Dick met Tom in Geneva yesterday.** e) **How easy is it to get to Manchester?** f) **Why don't we turn the television on?** o **why don't we turn on the television?** g) **They sent and invitation to Ruth and Mary.** h) **They sent Tom and Dick an invitation.** i) **Some friend you were!** j) **Where have those two disappeared to?**



Granada y Granadinas: un equilibrio inestable

Granada, de cuya jurisdicción forman parte algunas de las islas Granadinas, ha vivido de forma exasperada las contradicciones típicas de la zona caribeña. Disputada por franceses e ingleses, que se arrebataron mutuamente su posesión, no obtuvo su independencia hasta 1974, entrando a formar parte entonces de la Commonwealth. Sucesivos golpes de Estado, en 1979 y en 1983, rompieran la armonía con las potencias occidentales y provocaron la intervención militar de Estados Unidos, ansiosos por restablecer el orden preexistente. Pero ello no ha impedido que la causa principal de inestabilidad permanezca: una economía agrícola expuesta a las fluctuaciones del mercado y aún muy dependiente del exterior. En las imágenes, Saint George's, la capital.

